

*explain shiny
Time?
run - shiny
it was our*

SHINING TIME STATION

EPISODE #1
"A PLACE UNLIKE ANY OTHER"

SECOND DRAFT

By Brian McConnachie

From characters and series storyline
created by Britt Allcroft and
Rick Siggelkow

SHINING TIME STATION
EPISODE ONE

(FADE IN.)
(THE STATION. ESTABLISHING SHOT.
THE ONLY SOUND IS THAT OF A BIG
CLOCK TICKING. CUT TO TICKET
BOOTH.)

(FROM BEHIND THE INFORMATION DESK
STEPS A TINY MAN (MR. CONDUCTOR).
ABOUT A FOOT HIGH. HE STEPS BACK
TO SEE THE CLOCK ABOVE THE TICKET
BOOTH. HE CHECKS THE TIME AGAINST
A BATHTUB PLUG HE KEEPS AT THE END
OF HIS GOLD CHAIN. HIS ATTENTION
IS DIVERTED BY VOICES COMING FROM
OUTSIDE.)

STACY (VO) (calling)

I've saved the best for
last... Come on and I'll
show you the inside of the
station...

(MR. CONDUCTOR PERKS UP. HE
DOESN'T WISH TO BE SEEN. HE RUNS
OUT OF FRAME.)

(CUT TO:

PLATFORM ENTRANCE.
STACY JONES ENTERS FOLLOWED BY HER
NEPHEW, MATT.)

(THEY PAUSE TO TAKE IN THE SCENE.
THERE'S A LOT TO SEE.)

STACY

Ta-da!, this is it.

Shining Time Station.

What do you think?

(MATT LOOKS AROUND. HIS P.O.V.:
CUT TO DIFFERENT HIGHLIGHTS OF
STATION. TICKET BOOTH, INFO DESK,
ARCADE, JUKEBOX, MURAL, LOST &
FOUND, MURAL SWITCHHOUSE.)

MATT

It's...uh... nice...

STACY

It is, isn't it? And I'll
let you in on a little
secret, this train
station's not like any
place you've ever been.
Come on, I'll show you
around ... There's the
information desk ...

(CUT TO DESK.)

STACY

...this is where the folks
come to find out what time
the trains run and where
the trains are headed.

(MATT AND STACY COME INTO THE SHOT.)

STACY

Do you think you'd like to
work behind that desk?
Get in there and let me
see what you look like.

(MATT GOES BEHIND THE DESK. JUST THE TOP OF HIS HEAD IS VISIBLE.)

STACY

...step around here.

(THERE IS A BOX MATT STEPS ON AND ASCENDS A FOOT.)

STACY

That's more like it.

(HER MALE IMPRESSION.)
STACY

Excuse me, sir. Does the
express train to Fort
Farley stop at
Tweedlehaven?

MATT

... I don't know Aunt
Stacy.

STACY

(sotto voce)
... say "yes"

MATT

"yes"

STACY

(male voice)
Then I better buy a ticket.

(regular voice)
Now, that's how it's done.
Come on over to the ticket

booth.

(CUT TO TICKET BOOTH.)

STACY

In order to ride on the
train, you have to have a
ticket. This is where we
sell them.

(STACY AND MATT COME INTO THE SHOT.)

(MATT GOES INTO THE TICKET BOOTH.
AGAIN ONLY THE TOP OF HIS HEAD IS
VISIBLE, BUT THEN HE FINDS THE BOX
TO STAND ON AND HE APPEARS BEHIND
THE TICKET BOOTH.)

STACY

You grow into these jobs
very nicely.

good line

(male voice)
Excuse me, may I have a
one way ticket to
Tweedlehaven, please.

MATT

Yes, you can.

STACY

(regular voice)

...You'd take a ticket
from there...

(pointing)

and stamp it

"Tweedlehaven". Then I'd
give you my money.

(clears throat, male voice)

Thank you, young man.

It's a pleasure doing
business with such an
efficient railroad. What
did you say the name of it
was?

MATT

The Indian Valley Railroad.

STACY

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(male voice)

I must remember to only
travel on the Indian
Valley Railroad.

(MATT JOINS STACY.)

STACY

(regular voice)

...Next stop is the
waiting area.

(MATT AND STACY WALK INTO WAITING
AREA.)

STACY

This is where passengers
can sit...

(STACY SITS. MATT DOES THE SAME.)

STACY

As they wait, they can
read...

(STACY PANTOMIMES READING A BOOK.
SHE TURNS AN INVISIBLE PAGE WITH
DELICACY.)

STACY

...or they can stare at
their feet...

(SHE FLEXES HER FEET. MATT
IMITATES HER.)

STACY

...or just twiddle their
thumbs...

(STACY TWIDDLES.)

MATT

How do you do that?

(C.U. SHE SEPARATES HER HANDS AND SLOWLY JOINS THEM AGAIN AND RESUMES TWIDDLING. MATT COPIES HER AND DOES IT.)

STACY

Good. Can you do this?

(C.U. SHE PUTS HER HANDS TOGETHER, PRAYER FASHION, MIDDLE FINGERS SLIP DOWN BESIDE ONE ANOTHER, AND MOVES THEM COUNTWISE AND VOILA: ONE BIG WIGGLING FINGER.)

(M.S. MATT TRIES THE SAME FINGER TRICK.)

MATT

That's neat. I know a different trick.

(C.U. MATT DOES THE REMOVING-YOUR-THUMB TRICK. HE DOES IT SLOWLY, SHOWING US HOW, BUT THE EFFECT IS STILL STRONG.)

STACY

Oh, I like that one. But where are your thumbs?

MATT

Right here!

STACY

Good. Because you'll need your thumbs when we go to the arcade...Come on.

(CUT TO THE ARCADE JUKE BOX,
NICKELODEON, GAMES.)

(THEY ENTER SHOT. MATT WALKS AROUND
THE ARCADE WITH DELIGHT.)

STACY

Games, music and movies.

MATT

Movies?

(HE STOPS AT NICKELODEON.)

STACY

Sure...

(STACY PUTS A NICKEL IN.)

STACY

...just crank that

handle. And look in

there...

(CUT TO:
CARTOON: VAUDEVILLE / NEAR THE END,
IT FREEZES FRAMES.) /

(CUT TO: MATT. THE CRANK CAME OFF
IN HIS HAND.)

STACY

What happened?

MATT

The handle came off.

STACY

I think it needs a little
glue.

(STACY AND MATT GO TO INFORMATION DESK. STACY GOES BEHIND THE DESK AND OPENS DOOR. FROM STACY'S POV: SHE & MATT SEE BALLOONS, ABOUT A DOZEN, COME OUT OF THE DOOR, AND FLOAT UP.)

STACY

(taking it in her stride)
Oh, sorry wrong drawer.

(STACY CLOSES THE DRAWER.)

STACY

See, "not like any place
you've ever been..."
Well, the glue is around
here somewhere. It'll
turn up.

(STACY AND MATT LEAVE INFORMATION DESK AND WALK TOWARD THE MURAL.)

STACY

This is quite a place,
isn't it?

(MATT IS NODDING HIS HEAD IN GROWING AMAZED AGREEMENT LOOKING UP AT THE DISTANT BALLOONS.)

MATT

Yes, it's different than I
thought it'd be...

STACY

But I bet I know what you
want to ask me...

(SFX. LOUD TRAIN NOISE AND LIGHT
EFFECTS. STACY PAUSES FOR IT TO
END.)

STACY (CONT'D)

Do trains ever stop here?

MATT

"Do trains ever stop here?"

STACY

Some trains do. But I'm
going to fix up this old
station and make it better
than it ever was. There
will be passengers rushing
around, going to far away
places. And lots of trains
will want to stop here.

Will you help me.

MATT

Sure.

STACY

Great. There is an
engineer coming here today
and if he likes the place,
he might stay and help too.
So where should we begin?
Let's begin with the
painting. ...Isn't it a
beauty. It's call a
mural. It shows the
progress of transportation.
...If you use your
imagination, you can
almost hear it come to
life... listen...

(CUT TO:
WAGONS, WOODCUTTERS, HAMMERING
NAILS)
(SFX OF AX CHOPPING INTO TREE.
V.O. HORSES WHINNYING, INDIAN
DRUMS & CHANT. "WHOA, HOLD STILL
THERE. COME ON CHILDREN, INTO THE
WAGON.")
(SFX: FLOWING RIVER. BANJO
STRUMMING, CROWDS CHEERING HORSE &
RIDER.)

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J. 11/1

from the older days
when men used to
travel - horses -
in the horse
today
the wagon train
today

(SFX: HOOFBEATS. STEAM ENGINE.)
(SFX: WHISTLE, STEAM BLAST AND
CHUGGING CAR.)
(SFX: ENGINE STARTING UP.
STEAMSHIP.)
(SFX: MIGHT BLAST OF THE WHISTLE.
FARMERS (VO)

Don't unhitch the plough,
we've got a couple hours
of daylight left...

(SFX: CITY SOUNDS. CAR HORNS,
"TAXI", SIRENS, JACK HAMMERS.
TRAINS. CAR ENGINES. JET PLANE
TAKING OFF.)
(FADE SOUNDS OUT.
CUT BACK TO STACY AND MATT.)

STACY

What do you say? We give
it a wash?

MATT

Okay.

(RAGS, SPONGES, FEATHER DUSTERS
ETC, ARE FLOOR. STACY AND MATT
BEGIN TO DUST THE MURAL)

STACY

Do you know what we need?
We need some music to work
by... Here, put this in
the jukebox

(STACY GIVES HIM A NICKLE.
MATT GOES TO THE JUKEBOX AND DROPS
IN THE NICKLE)

(CUT TO JUKEBOX INTERIOR: THE
NICKLE ROLLS DOWN A ZIG-ZAG.)

(TITO GOES OVER TO CAREFULLY
EXAMINE THE NICKLE. THE PUPPETS
HAVE A PASSION FOR COLLECTION
NICKLES WITH DATES.)

TITO

It's a nineteen-eighty
four nickel. That was a
good year. It's when I
bought this tie.

DIDI

It's like, time to groove
and move and generally let
it hang out.

TEX

What's she talking 'bout
Rex?

REX

Somebody dropped a nickel
in and we have to play a
song.

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TEX

Oh, why didn't she say so?

(CUT TO MATT WITH A SURPRISED LOOK ON HIS FACE. HE TRIES TO PEEK DOWN INTO THE JUKE BOX TO LOOK THROUGH A CRACK. HE CAN'T QUITE MAKE ANYTHING OUT.)

MATT

Aunt Stacy! I think there
are little people inside
the jukebox talking to
each other.

and but

STACY

Well, tell them to quit
talking and start playing.

(CUT TO INSIDE THE JUKEBOX. THE PUPPET BAND IS READY WITH THEIR INSTRUMENTS.)

TEX

I'm all set, Rex.

REX

What should we play, Tex?

DIDI(looking up)

There is like a kid
looking in here, let's
play something totally
rad.

GRACE

Let's just play something
we know.

TITO

How about some railroad
vibrations. Okay, one,
two, three...

(MUSIC: BAND PLAYS NUMBER I'VE
BEEN WORKING ON THE RAILROAD)

(CUT TO MATT RETURNING TO HIS JOB
AT THE MURAL. STACY IS SWINGING
AND CLEANING TO THE MUSIC. MATT
IMITATES HER. CUT IN BAND. THE
SONG ENDS AND THEY BOTH GIVE THE
BAND AND THEMSELVES A ROUND OF
APPLAUSE.)

MATT

Are there really little
people in there?

STACY

Matt, don't be too
surprised by any of the
things that go on at
Shining Time station.
There's just something
about this place...

(STACY PICKS UP HER PAIL.)

STACY

I'm going to get some
clean water...

(STACY EXITS.)

(MATT RESUMES DUSTING. HE IS GOING
OVER A SWITCHING HOUSE ON THE
MURAL.)

VOICE (V.O.)

Here... you missed a
spot...

(MATT LOOKS AROUND. SEES NOTHING,
RESUMES WASHING.)

VOICE (V.O.)

...it's right there. You
missed it again.

(MATT LOOKS ALL AROUND AGAIN AND
FINALLY REALIZES IT'S COMING FROM
THE MURAL. HE MOVES CLOSER TO THE
STATION HOUSE IN THE MURAL.)

VOICE (V.O.)

Right in this bottom
window. Where's your
brush? Come on.

(MATT RAISES HIS DUSTER.)

MR. CONDUCTOR (V.O.)

It's the window over here.

You did the others so
don't miss this one.

(MATT BRINGS HIS BRUSH UP TO THE
WINDOW AND CLEANS IT.)

MR CONDUCTOR

That's a good lad.

(MATT'S P.O.V: MR. CONDUCTOR OPENS
HIS DOOR TO HIS STATION HOUSE AND
COMES OUT.)

MR. CONDUCTOR

Can't do a job half way.

What's worth doing is
worth doing well, I say.

And that goes double when
you're doing my windows
because they're double
~~pained~~
pained: a pain in the neck
and a pain to clean.

(MR. CONDUCTOR LOOKS OVER THE WORK)

MR. CONDUCTOR

Do you know what I see
when I look at that clean
window?

MATT

No.

MR. CONDUCTOR

The inside of the
switchhouse! What else
would I see?

Well done, lad. What's
your name?

MATT

(stammering)

Matt... Mathew... Matt

MR. CONDUCTOR

Or is it: Mathew Matt
Mathew? Well, you're a
good worker. You know
who'd like you? My friend
Thomas.

MATT

Does Thomas live in there
with you?

MR. CONDUCTOR

Dear me, no. Thomas is a
steam engine and he lives
on the island of
Sodor....You are
interested in trains
aren't you?

MATT

Yes sir.

MR. CONDUCTOR

Splendid, then I'll tell
you a story about my
friend Thomas...
You do like stories, don't
you?

MATT

Oh yes.

MR. CONDUCTOR

Very well, but first I
have to find my whistle.

(MR. CONDUCTOR FEELS HIS POCKETS
AND PULLS OUT A WHISTLE. MR.
CONDUCTOR BLOWS HIS WHISTLE: STEAM
EFFECT.)

MR. CONDUCTOR

Ah, here we go. So come
along with me as we travel
away to Sodor

(FADE INTO NARRATION OF THOMAS
EPISODE. ^{B 17}
FADE BACK TO TRAIN STATION.)

MR. CONDUCTOR

Thomas got a little
carried away with
himself. It can happen to
the best of us.

(LOOKS AT HIS VEST POCKET PLUG.)

MR. CONDUCTOR

Whoops, I must be going.
Good-bye Matt. Speak to
you soon again. Don't
forget those corners.

(MR. CONDUCTOR GOES BACK INSIDE
THE SWITCHING STATION AND CLOSES
THE DOOR. MATT TRIES PEEKING IN
THE WINDOW AFTER HIM. TRIES THE
DOOR. BUT THERE IS ONLY THE
PAINTED HANDLE.)

(STACY ENTERS.)

MATT

Aunt Stacy, there's a
little man who lives in
here. IN the wall!...

(MATT DEMONSTRATES BY HOLDING UP
HIS HANDS.)

STACY

(she nods knowingly)

Well, maybe you should
stop cleaning the mural
for the time being. In
case there are any more
"little people" waiting to
come to life. The new
engineer might not
understand it. You know
how grown-ups can be
sometimes.

MATT

I know.

STACY

Ah, here he comes now.

(ENTER HARRY WITH HIS
GRANDDAUGHTER, TANYA. TANYA IS
CHEWING GUM AND BLOWING BUBBLES,
HARRY APPEARS STANDOFFISH AND
RESERVED.)

STACY

Hello, I'm Stacy Jones and
this is my nephew Matt.

(HANDS ARE EXTENDED AND SHOOK.)

HARRY

How do you do. This is my
granddaughter, Tanya. And
my name is Henry Cupper,
Master Engineer. You can
call me Harry.

STACY

Well, welcome Tanya,
welcome Harry, to what we
hope will be the best
train station on the
line. And we can sure use
an engineer of your
experience.

(HARRY LOOKS AROUND. HE ISN'T BUYING HER FLATTERY.)

HARRY

Huummmmm...The railroad
asked me to drop in and
have a look. I haven't
told them I'll take the
job yet.

STACY

Well, why don't I show you
the station.... Matt, why
don't you show Tanya
around. We'll start out
here.

(STACY LEADS HARRY OUT TOWARDS THE PLATFORM. THE TWO KIDS STARE AT EACH OTHER. FINALLY MATT SPEAKS.)

MATT

(blurting it out)
You want to meet the
little guy who lives in
the wall?

TANYA

(incredulous)

There's a guy who lives in
the wall?

MATT

He's about this big.

(TANYA MAKES A DOUBTFUL FACE.
THEY GO TO THE MURAL.)

MATT

...Hey Mr. Mr. Conductor.

Hello. Come on out. Are
you home? Hello. Please
come out.

TANYA

That's a picture. There's
no little guy in there.

MATT

Oh yes there is. And
there are little people in
the Jukebox.

(MATT LEADS HER OVER TO THE
ARCADE. HE PEEKS DOWN INTO THE
JUKE BOX BUT HE CAN'T SEE
ANYTHING. HE TRIES ANOTHER
ANGLE. NOTHING.)

MATT

Do you have a nickle?

TANYA

No.

MATT

They play when you put a
nickel in.

TANYA

I think it's just a record
that plays.

MATT

No, it's little guys in
there.

TANYA

You have a big imagination.

(TANYA SEES THE NICKELODEON AND
STARTS TO TURN THE BROKEN CRANK.
IT DOESN'T WORK.)

MATT

It needs glue.

TANYA

First it needs a pin...

(SHE TAKES A BOBBY PIN FROM HER
HAIR AND SLIPS IT IN.)

TANYA (CONT'D)

...and some gum...

(TANYA TAKES THE GUM OUT OF HER MOUTH AND STICKS IT TO THE CRANK, WHICH HOLDS IT TOGETHER LIKE GLUE. TAKES HER GUM AND MOLDS IT AROUND SEPARATION. MATT IS IMPRESSED BY HER INVENTIVENESS.)

MATT

Can you fix a bike?

(SHE SHRUGS.)

(TANYA LOOKS INSIDE THE NICKELODEON AND BEGINS TO TURN THE CRANK.)

(MUSIC NUMBER: SONG THAT BEGINS BY INVITING TANYA TO OPEN HER MIND TO THE POSSIBILITIES OF NEW DISCOVERIES IN LIFE AND EXCITEMENT OF USING HER IMAGINATION.)

→ I'd like to know
more about it

(HARRY AND STACY ENTER AT END OF
MUSIC NUMBER.)

STACY

Well, what did you think?

Is this the type of place
where you'd be happy?

HARRY

Happy? Happy huummmmm. I
don't know about "happy".
I'd have to set up my work
shop. Don't know where
I'd do that ... Maybe over
there...

(HARRY POINTS TO PASSENGER
HALLWAY.)

HARRY

But people would be
traipsing through it all
the time.

STACY

No, no. Your workshop is
all set up.

(HARRY SHOWS SOME PLEASURE.)

HARRY

Where?

STACY

Right through that door.

(ALL FOUR GO OVER TO THE DOOR SECTION.)

STACY

Right in here.

(STACY OPENS THE DOOR WITH A FLOURISH.

INT. WORKSHOP: HARRY LEADS THE GROUP INTO THE WORKSHOP. HE PLACES HIS TOOL BAG ON THE WORKBENCH AND CIRCLES THE ROOM TAKING IT ALL IN, TOUCHING DIFFERENT OBJECTS.)

HARRY

(showing delight)

My own room... I never had

my own work room before.

I always had to share.

(resuming gruffness)

Of course, I'd want to

make some changes. Put

everything in it's proper

place.

(MATT GOES TO THE WORKBENCH AND STARTS TO LOOK IN HARRY'S BAG.)

HARRY

No, don't touch that,
son. Those are serious
tools. You could hurt
yourself.

(MATT BACKS AWAY. HARRY CIRCLES AGAIN, GROWING MORE POSSESSIVE OF THE PLACE.)

HARRY

This...this could do
nicely.

(MATT, IN TRYING TO GET OUT OF HARRY'S WAY, GETS INTO HIS WAY.)

HARRY

Whoops, be careful there,
son. Don't stand there.
There's not a lot of elbow
room in this work shop.

(MATT BACKS OUT OF THE WORKSHOP, LEAVING HARRY AND STACY TALKING. HE LOOKS AROUND FOR SOMETHING TO DO AND DECIDES TO GO BACK TO THE MURAL, FEELING A BIT UNWANTED. HE RESUMES LOOKING IN THE WINDOWS. DOESN'T SEE ANYONE.)

MR. CONDUCTOR (V.O.)

If you've come back to
wash the windows, they
haven't had a chance to
get dirty.

(MR. CONDUCTOR IS STANDING OUTSIDE
THE SIGNAL HOUSE.)

MATT

Where did you go before?

MR. CONDUCTOR

Railroad work takes me
everywhere, Matt. You
don't spend a lot of time
in one place. A
travelling business, it
is. I was off spending
some time with Alice.

*all seats on the
train of knowledge
face backwards*

MATT

Who's Alice?

MR. CONDUCTOR

You don't know Alice! Of
course you don't know
Alice. You didn't know
Thomas so how could you
know Alice? I'll tell you
a story about Alice.

(MR. CONDUCTOR BLOWS HIS WHISTLE:
STEAM EFFECT. FADE INTO THOMAS
EPISODE #2, FADE OUT OF THOMAS
EPISODE #2.)

MR. CONDUCTOR

...and the very next day,
she did get a new coat of
paint. You're good at
small jobs and you know
what a big help that can
be.

(CUT TO STACY, HARRY AND TANYA
COMING OUT OF THE WORKROOM AND
PAUSING TO SEE MATT NODDING HIS
HEAD TO THE MURAL.)

MATT

Did they paint her blue?

(CUT TO HARRY, STACY, TANYA
LOOKING AT MATT.)

HARRY

He's talking to the wall,
isn't he? Is he all right?

(STACY IGNORES THE OBVIOUS.)

STACY

Oh yes...well you know how
kids are... He's fine...
Matt! Come on over here.

MATT COMES OVER.

STACY

Harry and Tanya are
leaving, Matt, and I want
you to wish them good-bye.

MATT

Are you going to come and
work at this station?

STACY

Harry... Mr. Cupper hasn't
made up his mind yet.

(RICHARD STILLMAN ENTERS. GOES TO THE INFORMATION DESK, TAP DANCING.)

3?

HARRY

Looks like this station
has got itself a passenger.

(STACY GOES TO BOOTH.)

STACY

May I help you?

RICHARD

Can I get a train to
Cloggyville from here?

STACY

The train to Cloggyville
leaves in 5 minutes.
You'll need to buy a
ticket.

(SHE RUSHES OVER TO BOOTH. HE
FOLLOWS TAP DANCING.
HARRY WATCHES WITH KIDS.)

HARRY

Strange sort of fella,
isn't he?

(AT BOOTH.)

STACY

Yes, sir. What'll it be?

RICHARD

Cloggyville.

(HE PLAYS AN INTRO. ON A FLUTE
MADE OUT OF A STRAW. WHEN MATT
AND TANYA SHOW AN INTEREST IN THE
STRAW, HE SHOW THEM HOW IT'S MADE.)

(SHE STAMPS HIS TICKET. HE PUTS
IT IN HIS POCKET. DANCES OVER TO
HIS CASE, TAKES OUT A BANJO.)

(BEGINS TO PLAY "ALABAMA BOUND")

(CUT TO: STACY, MATT, TANYA, AND
HARRY WHO IS FROWNING. STACY,
MATT AND TANYA -- EACH GROWS MORE
WRAPPED UP IN THE DRIVING RHYTHM.)

(RICHARD, DANCING AND STRUMMING.
PAN UP TO MURAL.
DISSOLVE INTO R.R. FOOTAGE.)

(DISSOLVE BACK. HE WINDS DOWN.
RICHARD CUPS A HAND TO HIS EAR AND
HEARS THE REAL TRAIN COMING.)

RICHARD

Time for my happy toes to
hit the rails.

(THE GANG WAVES.)

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STACY

...I guess this is not the
kind of place you're used
to.

HARRY

It most certainly is not!
I'm used to things being a
lot more serious.

STACY

I guess that means you
don't like it here.

HARRY

No, it means it's time for
a change... Matt.

MATT

Yes, Mr. Cupper.

HARRY

It's Harry. Would you
please run and fetch me my
toolbox.

(MATT RUNS OFF.)

HARRY (CONT'D)

...There's a lot to do and
if it's okay with you, I'd
like to start right away.

There's work outside I
want to get to.

(MATT RETURNS. HANDS HARRY
TOOLBOX.)

HARRY (CONT'D)

Thank you, son. I think
we're going to be
friends. Will you show me
around outside?

MATT

Sure.

(THEY ALL START TO EXIT. STACY
STOPS HARRY.)

STACY

What made you decide to
stay?

HARRY

It's hard to say. There's
something about it...it's
just not like any other
place I've ever been.

(credits/FADE)